

FILM SCORE BLOGS [Blog # 30]

Saturday, October 21, 2006 at 9:01 am

It happens to be my long weekend off this weekend (Friday-Saturday) and no overtime for a change. I am normally scheduled then to report to work all six days next week (Monday thru Saturday), and then be off the following Monday, then the Tuesday the following week, then Wednesday the week after, and so forth. However, I put in for next Wednesday (a heavy Penny Saver day) to be off on Annual. Carriers can only carry over 11 weeks (440 hours) from a year before the new year commences. I still have about seven days over that, so I'll be taking my long week (another six-day work week) at the beginning of December on annual leave. Wednesday's leave will assure I am within the 440 hours and also thankfully break up that long work week that occurs every six weeks in the rotation schedule of scheduled days off.

Pavenet is not working yet this morning (no e-mail/Internet access) so I decided to start a new blog until they come into the office and fix the problem. Probably this Blog # 30 will spread across various days (or even weeks) before I have enough material to then send to Sarah for an update. We'll see.

Craig from Safire Internet Solutions e-mailed the renewal 12-month hosting account for my Film Score Rundowns site. Craig, like Sarah, lives in Fairfield, Iowa. Sarah became my site web-mistress because Craig knew her. I knew Craig and his wife when they lived in the San Diego area (we were all connected by being friends with Zip). The domain name of my site is [filmscorerundowns.net](http://www.filmscorerundowns.net) but I believe the signature hosting is actually <http://www.filmmusic.cjb.net/>

So if you key in the second URL you'll still get to the site. Anyway, the Safire charge for the Oct 20 2006 thru Oct 20 2007 period is \$210 plus another \$30 to renew the domain name for another two years. It's an expense I can afford to support my educational, non-profit site but if there is a reader of my site with deep pockets who would like to back my music site long-term (like for the next hundred years!), then feel free to contact me! However I do not believe there can be a tax break since I am obviously not a California official non-profit status entity (educational charity). Actually I plan to keep on supporting this site long after I pass on. I plan to bequeath all of my music materials and correspondences to the Bill Wrobel Collection at UCLA and also some money to have the Internet site sustained yearly. Perhaps any monies acquired then from my music thru possible performances can be partially directed to sustain the site and help out film music research activities (and costs) at UCLA. We shall see! I do not know how long I will continue writing "rundowns" but I do know that once I retire from the Postal Service, I will have far freer time and energy to devote to personal music writing. I plan to keep on working at the USPS until about my birthday in July (maybe until the following mid-Fall before the rainy season) 2014 when I'm 64. Of course I cannot predict events and situations (such as health conditions, winning money, whatever) so I may retire even earlier. The likely probability will be about age 64 (maybe stretching it to age 65 but I rather doubt that!). Then my wife and I will move to Arizona somewhere (maybe Sedona or Prescott. Flagstaff is too high and north, and Phoenix is definitely too far south and hot & dusty!

I compiled a pot pourri package of my spare film music research sheets (that I had in a hodge-podge box!) and mailed the package late yesterday afternoon to a site-fan named Phil. Hope it helps in his further appreciation of film music created by the “masters” (almost no new masters these days, however!). I also answered a few *Twilight Zone* score questions from a researcher named Carson who is doing his own personal research at UCLA Music Library Special Collections (CBS Collection). He sent me a few samples of his research, including “The Hitchhiker” episode. Here’s a portion of it:

TITLE - COMPOSER-CUE NUMBER-SOURCE-TIME-REFERENCE

1. “Main Title” Bernard Herrmann X-14-1561 Twilight Zone 00:00-00:42
Opening credits
2. “Summer Scene” Bruce Campbell VIII-63-D-516stock 00:42-1:48
Opening cue
3. “Mysterioso” Gino Marinuzzi X-A-26-1794 stock 1:48-2:12 “But
from this moment on”
4. “Star Chords” Jerry Goldsmith X-D-1-1792 Reckoning 2:12-2:15
Immediately before 1st commercial
5. “Summer Scene” Bruce Campbell VIII-63-D-516stock 2:19-2:32 After
1st commercial
6. “The Knife” Bernard Herrmann VIII-44-C “Three Bells to Perdido” [Have Gun
Will Travel] 2:36-2:40 Nan sees Hitchhiker in mirror
7. “The Hitchhiker, part III” Bernard Herrmann VIII-56-D-1-1057-III The
Hitchhiker 2:39-3:00 Nan closes box
8. “Tympani Punctuations” Rene Garriguenc VII-44-85B stock 3:00-3:03
“I was just looking at that Hitchhiker”
9. “Thrust in the Dark” Jerry Goldsmith VII-56-A-1-403R stock 3:35-
3:48 “Have a nice safe trip”
10. “Utility Cues” Bruce Campbell VIII-43-D-1042 stock 3:48-4:01
Nan drives away from gas station
11. “The Hitchhiker, part VI” Bernard Herrmann VIII-56-D-1-1057-VI The
Hitchhiker 4:01-4:06 Hitchhiker looks at camera
12. “Investigating #2” Rene Garriguenc VII-45-79B stock 4:07-5:08 Nan
driving, narrating
13. “Passage of Time” Rene Garriguenc X-A-25 stock 5:07-5:20 “He’s
vague”
14. “The Hitchhiker, part III” Bernard Herrmann VIII-56-D-1-1057-III The
Hitchhiker 6:12-6:32 “Something wrong miss?”
15. “Passing of Time #2” Rene Garriguenc IX-43-E-1179 stock 6:32-6:46
After Nan leaves diner, more driving
16. “The Hitchhiker, part I” Bernard Herrmann VIII-56-D-1-1057-I The
Hitchhiker 6:53-7:06 Nan sees Hitchhiker at road block, closes door

It’s very gratifying seeing such independent research done of film (television) music. I did similar work on the first three seasons of *Have Gun Will Travel* (see my online paper) but Carson will do a definitive job on the more famous *Twilight Zone*

series. I like to go a little deeper and provide a descriptive rundown analysis of the actual music heard so that the reader will know the “recipe” of how the music is constructed.

The Rozsa Forum announced a new book on Miklos Rozsa written by Jeffrey Dane. Go to the publisher’s site at iUniverse:

http://www.iuniverse.com/bookstore/book_detail.asp?&isbn=0-595-41433-8

You can browse the book before you buy on that site. Basically the book is a compilation of Notes & Letters from 1968 to 1988. Starting on page 13, however (after the Introduction), is the chapter titled “Film Music: Observations and Comments” for twenty pages.

[new session Sunday, October 22 at 9 am]

The wife and I went for a late lunch/early dinner to Red Lobster. It’s been ages since we’ve been there. I saw an ad for unlimited shrimp and decided it might be nice to try it (but the \$16.99 price is not so nice!). It was fine but I don’t care to eat shrimp again for another few years! Within walking distance was a Marie Callendars so we bought a key lime pie for \$5.99. Then we went to Best Buy and bought an ATT&T Trimline white classic cord telephone for \$9.99. The old one we had for 7 or 8 years was worn out. Then we went to a local Ralphs to shop (and where my wife did a type of shadow shopping activity for money).

During the late evening I decided to write a reply to a post re: Jeff Dane’s new book on Rozsa. I’ll reproduce it below:

“I finally had a chance to check iUniverse, the "POD" (Print On Demand) publisher of Dane's book. Go to:

http://www.iuniverse.com/bookstore/book_detail.asp?&isbn=0-595-41433-8

Then scroll down to Browse Before You Buy and click. You'll be able in this case to read (and print, if you wish) up to page 32. This includes the Preface (xvii starting), Forward, Introduction, and "Film Music: Observations & Comments" (pages 1-32). This feature is better in most cases than Google's Book Search that allows at best several pages to preview. Dane's book appears to have a lot to offer. The main segments are three "Notes & Letters" periods. You cannot preview samples of these pages. It's a pity there is not a similar book and structure for Bernard Herrmann. Of course I do not know if Herrmann ever had any close friends he corresponded with over a long period of time! Word is that he tended to alienate many friends and acquaintances.

I liked very much what I read so far. The exception (in terms of being out-of-place) is the Preface that tended to dwell overlong on Dane's frustrations over not being able to find a traditional publisher for his dedicated work. It's tone is almost like the famous Rodney Dangerfield line, "I get no respect" (from all those publishers I submitted my manuscript to). Perhaps it could've been subtitled: "Preface (Stupid Commercial--Especially

American--Publishers). I guess Dane wanted to get his frustrations off his chest, and it DOES make for interesting reading, but I think it would be far more suitable as a blog entry, say, than as a preface to a serious book and its real subject matter (Rozsa). Perhaps a commercial Editor would've pointed that out (I don't know) and suggested that this "Poor Me" section and attitude be cut out.

"The material is quite readable and not pretentiously "scholarly." After all, it is not a technical analysis of the music itself (although I personally would've really liked reading some) nor is it a biography but instead a deep "personal remembrance" of the composer. It was not designed to be similar to Smith's bio on Herrmann, for instance. ...

"You can really sense Dane's emotional attachment to Rozsa in the Introduction. While I have absolutely no sense of feeling attachment to my favorite composers (Herrmann and Steiner) and prefer to focus on their works (not their personalities), I appreciate the value of learning how the composer's views of his art and life itself can bestow a better idea of the dynamics behind his works. Of course we cannot always blindly accept what a person "says" as truth. An example was Herrmann's denial that he ever self-borrowed from himself! Sometimes the outer personality is like a mask or construction (a persona), and it's when the artist self within comes out in the act of creation that perhaps the real self is evident. Less defenses are constructed as a screen when interacting with others.

"So you can really feel Dane's innate and also cultured sensibility to quality composers such as Rozsa, Bernstein, and others. It's like an insider's deep music appreciation of the masters (primarily Rozsa of course in this book). He writes on page 2 about his first cognizant recollections of film music's impact when he saw "Samson & Delilah" at age 6 in 1949 and then later "The Robe" at age 10, then "The Ten Commandments." I related because I felt the same way at age 7 when I watched Have Gun Will travel and listened to Herrmann stock music, and Steiner's "Hanging tree" in 1959, and Herrmann's "Mysterious Island" in 1961. We were fortunate to be so young and impressionable during the height or sophistication of the "classical" Age of film music back then. I remembered seeing "Ben-Hur" when it was first released but I was more into the colors and pageantry of the movie instead of the music. Rozsa did not "resonate" with me as much as it certainly did with Dane (Rozsa is probably my fourth or fifth favorite film composer).

"He briefly mentions Jerry Goldsmith on page 4, the only successful student of Rozsa's who made it BIG! I don't know if Dane interviewed Goldsmith while he was still alive. If not, it would've been quite interesting to hear Goldsmith's detailed comments on those student days with Rozsa under Dane's sensitive questioning. That would've been an important document of information. Of course, perhaps Rozsa speaks more of Goldsmith in his letters within this book?

"The feeling I get of Rozsa (added by Dane's glowing assessment of the man) is similar to the stature of the noted writer and clairvoyant, Geoffrey Hodson, most highly regarded by everyone who knew him (high caliber of character and talent). This is the association I get personally and immediately. Probably one can say the same historically about certain statesmen and other artists. I think Rozsa had it "together" far more than, say, Herrmann, on a personality level, although both were quite equal colleagues in their

artistic expression. Both personified excellence in their music. As Dane wrote on page 6, "He was one of the finest men I've ever met."

"By the way, I wonder if Rozsa in those letters within the book ever gave "new" information and insights on Herrmann.

"Although Dane in the Preface states that there will be no "dirt" sensationalism in this book, he did bring up on page 10 a sort of mini-sensationalism personally by stating he seemed to have acquired an enemy who was jealous of his long-term association with Rozsa. This resentment started in the Seventies and continues up to the present. This is a curious tease. Why bring it up? I mean, the old saying is that if you're going to start something, then finish it! In other words, name the person. I'm curious. Curious minds like to know (once you bring up the subject or side issue). Seriously, if I was a commercial Editor, I probably would've suggested that this paragraph be deleted. It's too much of a "personal" (negative) thing and doesn't have a valid place in this Rozsa book. Put it in a blog or in a personal diary for release after passing, but it's an unnecessary teaser here.

"Next is the chapter titled "Film Music: Observations and Comments." It starts almost like an enthusiastic Terry Teachout review of a movie and score he may've liked. In Dane's case, it is BEN-HUR. I probably would've liked to have read more such reviews or critical (yet personal) assessments of various other scores and their films. I liked page 19 when he starts to talk about Rozsa's unique style (the "Rozsa sound"). He soon discusses how various composers gave different musical treatments of Alamo feature films (such as Steiner's THE LAST COMMAND). This really got my interest. Perhaps if Rozsa had composed it (or THE ALMO, actually composed by Tiomkin), he would've indeed been far more subtle in his approach, into authenticity. Steiner was probably more instinctual in his dramatic approach (and commercial) but I'll have to think about that. I think Goldsmith once commented (very mild criticism) how most listeners of his music were not aware of the subtleties. I think I heard that in his dvd commentary of that invisible man scifi movie (forgot the title right now). Of course Herrmann tried to make it a point to be authentic with his period piece or ethnic movies, so this trait is not necessarily unique for Rozsa. Although I would've preferred if Dane offered more insights about Rozsa's signature as a unique composer, I liked this chapter.

"Well, that's as far as I was allowed to read from iUniverse. I can see, after reading the Preface, why Dane was sensitive or secretive about this labor of love project (not even notifying the Rozsa Forum as a "heads up" announcement). He couldn't find a (standard commercial) publisher after a long period attempting. So he decided to pay the fee and go POD. This is understandable and probably quite common. I recall how the excellent "Journal of Film Music" tried to find a University Press or some other Institution to finance the journal for years, but no luck. They had to self-publish. I recall how Ed on this Forum expressed the wish to write a personal account of his years at the studio he worked for, the famous people he knew, etc. I don't think he will have any better luck, and he may also have to go thru iUniverse.

"Actually I really like what iUniverse has to offer. There are a lot of terrific books

there. Some very interesting titles:

http://www.iuniverse.com/bookstore/book_detail.asp?isbn=0-595-19429-X

http://www.iuniverse.com/bookstore/book_detail.asp?isbn=0-595-00665-5

“There are many others worth perusing. I write an equivalent of three books a year that I "self-publish" in my Film Score Rundowns site. I believe in free education (perhaps the best things in life are indeed "free") and desire no money up front for people to read my specialty items. If only one person got value out of it, then I'm pleased. But there's nothing wrong with money attained from one's works for those who prefer it, so I certainly wish Dane success in this fine work. It deserves reading. I plan to buy it myself but waiting until I get more money together (I have property taxes and house insurance to pay for soon!). I'd like to buy it in conjunction with that soon-to-be-available Scarecrow book on Korngold's ROBIN HOOD I mentioned in a different post.

“Time for bed!”

[resume 8:26 pm] Kept busy today. We went to Home Depot around noon or later and I purchased \$36 worth of items, most of them related to building defenses to prevent one of our cats (Gracie Elizabeth, the black & white cutie) from keeping out of the side yard, climbing the tree, and escaping out into the alley. I bought deer netting, stakes, heavy duty stucco that adheres to stucco and brick, etc. After shopping for groceries and having lunch at Subway and drinking coffee at the It's A Grind, we went home and I immediately started work on the side yard. All my previous barriers were failures. Gracie was the only cat of the six who could out-smart my defenses. She's one willful little kitty! This time I was bound and determined not to let a cat make a monkey out of me! I installed a strong barrier at the middle of the trunk, and put up three separate sheaths of deer netting in front of the tree. It's a narrow corridor so I attacked the netting with in various ways. I think it did the trick! So far, so good. She hasn't escaped. I prefer that she's out in the cover of darkness.

Anyway, I plan to read the entire Dane book on Rozsa. I may change my mind about waiting for more money to buy the printed version for \$22.95 and order on Wednesday (another day off) the Adobe eBook version for \$6. That way I can read it far sooner (and it's less expensive as well). I wouldn't want to do that if it happened to be a book with plenty of score examples (such as Cooper's *The Ghost & Mrs Muir: A Film Score Guide*).

[resume Wednesday, Oct 25 at 6:03 pm]

Monday night I downloaded the newest free version of Adobe Acrobat 7.0.8. and then ordered the iUniverse book of Dane's. I started reading it yesterday evening up to midnight, finishing it this morning. Then I wrote a follow-up review in the Rozsa Forum, as follows:

“I finished reading Dane's book, “A Composer's Notes: Remembering Miklos Rozsa” this morning. If you don't have the discretionary money to purchase the paperback version, I recommend that you buy the online eBook version for only \$6. It's fast, convenient, and the “right” price (although the book deserves more than \$6).

“Now: I can partially see why Dane had great difficulty in “selling” this book to normal commercial publishers (with the frustration showing out-of-place in the Prelude). As given, it is a personal recollection (not a biography or score analysis) of a 20th century composer (who is probably not instantly or that-well-known to the public) written by an author who is not known by most people. If a celebrity offered a book like this (Bill Clinton, say, or—you name him!), then it would’ve been easily picked up! Publishers probably felt that a “personal remembrance” (even backed up by a wealth of reproduced letters, etc) from an “unknown” about a composer would not sell very well and hence not justify the risk of publishing it. Fortunately in this digital (or digitalk) age, Dane was able to find a suitable venue for his quality book thru iUniverse POD (although it does not have the same traditional respectability and influence as a commercial publisher). Would a book by Dane on Rozsa have traditionally sold if it was a specific film score analysis (such as the Scarecrow series)? Probably (and I would definitely buy it). Would a book by Dane on Rozsa have sold if it was a definitive biography? Perhaps. But a personal recollection type of book is a far harder sell it appears.

“Incidentally, you can access on the Internet many of Dane’s essays from Inditer.com. Go to:

<http://epe.lac-bac.gc.ca/100/202/300/inditer/2001/06-04/dane/dane.htm>

“The “Notes on Film Music” essay is quite interesting. It was written in 2001 but a good deal of that essay was lifted verbatim (word-for-word) for the Rozsa book (unless the Rozsa book was written first?). This includes the discussion on the Alamo music (see page 22 starting of “A Composer’s Notes”). The “Retribution” and “A True Story” essays are also an interesting read, though not connected to music. There are, however, several essays on distant and contemporary composers. Dane has a good command of the written word.

“Whether he has a good command as being an Editor of his own work on Rozsa, well, not entirely. As given earlier, I think he needs to edit out the bulk of his Prelude and its intense focus on lamenting that he could not find a commercial publisher. This is the obvious flaw or mar in the otherwise high-merit book. It’s not a suitable prelude on the subject of Rozsa but more of a sour-grapes exercise. I don’t think it’s a good first impression. Put it instead in one the essays in the Inditer archives because it is out-of-place in the serious (and reverential) Rozsa book. Those aside, let’s discuss this otherwise excellent book.

“Now: The overall general impression I immediately get after reading the entire book is Dane’s “feeling” approach. This is not an abstract, cool “head” exposition of a composer but a rather personalized “heart” approach. Indeed, as given on page 281, he stated that he devoted his avocational life to music largely *because* of Rozsa. The composer became quite a significant other (although Dane admits that they were not necessarily intimate or very close friends on a systematic level). Rozsa made a tremendous emotional and artistic impact on his life, and it shows very clearly in this book. The impression I get, in analogy, is a sort of Disciple-Master relationship in essence that you read about in certain contexts (such as Hindu readings). You really can’t get closer than that because you certainly don’t take a “master” for granted or get into a

personality conflict or engage in heated arguments, and so forth. It's a rather reverential approach, almost a form of idealized image (say, sainthood). It's not turning someone in a god but a real deep respect and appreciation of somebody's presence and creative gifts. I'm speculating that if Edgar Cayce was still around and gave a reading, there would probably be noted a strong karmic or reincarnational connection between Dane and Rozsa. That's the intuitive feeling I get.

"Put differently, the feeling I get after reading this fine book is a sense of spiritual love evident within the written words, a sort of "bhakti" (Hindu terminology) or devotional love for the man and the artist. It's not a "manas" or mental approach. In a sense, this book is a meditation on Rozsa. It's not an un-feeling pure "head" or "knowing about" approach, but a personal "heart" accounting of communing with the "Master." There's an old saying that one minute of God-contact is worth hundreds of hours of reading "about" such a personal contact. The same applies here in this approach to writing. It's as though Dane admirably was implicitly stating, "I am always at your service" from this disciple stance. A biography would be far more detached or "knowing about" whereas Dane's personal remembrance is far more experiential, an almost mystical approach, in that he wanted to convey something *deeper*. So he writes this book from the heart and is understandably upset when this "pearl of great price" (manuscript) was cast upon the "swine" (stupid commercial publishers!) who were dense and unappreciative. Dane was writing from the depth of his being in his deep respect and homage to this particular man and artist. You can tell from reading the comments on Rozsa's letters that Dane had a very deep longing to be associated with Rozsa, an almost water urge to absorb and be absorbed, to assimilate and be assimilated in this high-quality association. Some critics may think it's overly sensitized or a fawning-over the composer (overly-accommodating), but I feel that it's more a sense of what John Burroughs wrote once in a poem, "My own shall come to me." The law of attraction (like attracts like) brings you together with certain people thru psycho-spiritual similarities.

"I certainly could never write a book like this. My approach is decidedly far more "air" or mental. Herrmann is my favorite composer but I really had no desire to know him personally or emotionally. If my memory serves me, I wrote to him only once, telling him how much his music had affected me deeply, and then asking him a specific question about the alleged Krebs reference he cited (according to Palmer) for "The Bird" cue in *Mysterious Island*. Well, Herrmann never replied back! I can see why if indeed (as discussed recently in Talking Herrmann) Benny played a big joke on Palmer! After reading about Herrmann's irate tendencies, I probably would not have even "liked" him on a personality level, let alone "love" him! And he probably would dismiss me heatedly once I started asking him technical questions (such as his tendency to self-borrow, etc)! I rather be entranced by his works than entranced by his personality. Whereas Dane wrote in a far different approach, and this is excellent because I can learn from it. It's almost as if he wrote a book alternately titled, "At the Feet of the Master: Miklos Rozsa."

"However, one can become deeply immersed in the "world view" of Herrmann (or "Rozsa" or whomever) in other approaches than the devotional feeling or Bhakti approach. It all depends on one's character whether you're "built that way" to approach life or individuals in a certain characteristic manner. Different strokes for different folks.

“So the book is essentially a homage conveying many happy memories and many thanks.

“-Page 62 shows a photo dated October 15, 1976 in New York. I see it lists John Fitzpatrick. He appears to have a Jimmy Stewart physique or body build. He seems tall too. I wonder what the height is?

“-Rozsa gave a lecture on Sunday, Oct 14, 1979 titled “The Composer versus the 20th Century.” Too bad Dane didn’t give us an idea of what the lecture was specifically about. It seems quite interesting. Also that year Rozsa finally cut the lengthy formality and calls Dane by his first name (see page 79 I believe).

“-I liked the humor excerpts given in pages 58-59 about Rozsa cutting the cake, milk on the floor, etc.

“-Page 139: Rozsa says he throws away his sketches. Too bad.

“-Pages 144-156 were educational re: autograph/holograph scores, etc.

“-Page 166: Rozsa has a neuromuscular autoimmune disease called “myasthenia gravis.”

“-Pages 42-44 interesting re: Hotel Algonquin and finally meeting the guru.

“-Page 93: Rozsa’s first stroke October 1982. Left side partially paralyzed. Another stroke Fall 1987 I believe.

“-page 204: Rozsa talks about a specific “fashionable” film composer (that Rozsa was dismissing) but protocol prevents Dane from revealing whom Rozsa discussed. Why the tease? It would simply be a factual statement of what Rozsa, now deceased, said. Perhaps here in this forum somebody can tell me whom Rozsa was talking about? This “Conversation with Miklos Rozsa” starts on page 202 but unfortunately very very little is discussed on film music. I rather wished this book discussed film music a bit more since I would gather most people know him more by his film works than concert works, and I believed he made a good deal of his living thru film music so I find it curious that it would be treated as a sort of second class or lesser tier of music.

“-Page 265: Elmer preferred to pronounce his last name “Bern-steen” while Leonard preferred “Bern-styne.” Interesting! It reminds me of the assertion of identity of the two Steiners: Max Steiner and (as given by Fred) “Fred—not Max—Steiner.”

“-page 278: Dane mentions that he saw many film scores bounded in Rozsa’s home. The nature of the scores were not given? Were they bound Conductor scores? Sketches? Full scores? Which ones did Dane remember seeing (the titles)??

“-I wonder if Dane or anyone else ever asked Rozsa if he knew exactly when he was born on April 18, 1907 (to the minute)??

“Well, I think that’s enough of my personal impressions of Dane’s fine book. I wonder if John Fitzpatrick is going to write a book on Rozsa as well.”

That’s it for the review. I’ll see if there are any replies. Maybe Dane himself will reply although I don’t believe he ever posted there (probably being a “lurker”). I wish there was a similar book on Bernard Herrmann..

[9:06 pm] Going thru old notes in a box....I finished working on Tiomkin’s *The Command* at USC/Warner Bros. Archives on January 24, 1992. I had a xerox order of 91 pages starting with Reel 3/part 4 (since the earlier cues were not available for research,

for some reason). I finished research there on *Cheyenne* September 25, 1996. I had 52 pages Xeroxed starting with R1/4, pages 1, 7, 8, 9, 10. I finished my research on Steiner's sketches for *Searchers* on September 28, 1990. One thing I had Xeroxed during this early Nineties period there was a legal document dated June 22, 1960 addressed to Mr.

Holman:

"Please credit Warner Bros. Pictures (Home Office) for the account of Music Publishers Holding Corporation in the amount of \$8,750.00 covering the cost of music clearances for the following production:

"Prod. "ICE PALACE"	
"Skiles"	\$2,000
"There's a Long Long Trail"	\$750
"Oh You Beautiful Doll"	\$600
"I'm Forever Blowing Bubbles"	\$600
"YOO-HOO"	\$600
"Let The Rest Of The World Go By"	\$600
"The Love Nest"	\$600
"??? Baby[unreadable]"	\$600
"Where Am I"	\$600
"Silver Moon"	\$600
"Would You Believe Me"	\$600
"Someone's Rocking My Dreamboat"	\$600

Very truly yours,
Helen Schoen

cc. Mr. T.J. Martin
Mr. Syd Goldberg
Mr. Victor Blau"

Wow! That's a lot of money back then for just music clearances. According to the inflation calculation, that amounts to about \$55,000 today.

[resume Monday, October 30 at 2:03 pm]

As I was now writing, I was watching in the background the dvd version of that very funny episode of *The Abbott and Costello Show* episode, "The Music Lovers." This is where Hillary's dad comes to town to take her back to the farm unless she can marry someone with musical talent. It's hilarious!

Now: Last Thursday in the mail I received a mysterious package (no sender attached to it) with a vhs-video within. I put it in my VCR and discovered that it was the second pilot for the proposed CBS series, *Jarrett of K Street*. The music was by Leith Stevens but the opening and end titles were composed by Bernard Herrmann. Here's the post I submitted to Talking Herrmann:

"I just had the good fortune of finally being able to see the second of two pilots of the proposed series, JARRETT OF K STREET, produced by CBS and Gallu Productions

in 1959. This second pilot was composed by Leith Stevens (dated by Leith on November 17, 1959) whereas the first pilot was composed by Herrmann (dated April 1959). Unfortunately I still haven't seen this first pilot that Herrmann titled in his score, "House on K Street."

Fortunately you can still hear Herrmann's music in the second pilot. The end credits showcard states, "Main and End Theme--Bernard Herrmann." The "Closing Theme" utilizes Bars 1-2 (skipping 3-8), then Bars 9-23 (end Bar 23 on the score). Stevens' score (located in Box 49 at UCLA in the CBS Collection) temporarily borrows from the theme composed by Herrmann. I have several cue titles but cannot find my notes at this moment, but I named them in a blog or even here in the Talking Herrmann archives.

This second episode is titled in the score as the "Last Bomber Story." The score also referred to "House" (not "Jarrett") of K Street, so the producers obviously decided to change the title of the proposed series in post-production. The episode opens in the office of the Air Ministry in Canada where Atley Dunston (played by Kent Smith) is fist-angry about the discovery of a Canadian WWII bomb that disappeared in 1944 and suddenly appears in a desert, practically intact. Dunston wants to know why the government is not investigating it faster. So the Air Ministry invites Dr. Morgan Jarrett (played by action-figure Dean Jagger!) to snoop into the matter. His assistant is the lovely Claire Madison (played by Lori March).

After the Air Ministry scene, we come to the official opening credits of the show where we view quaint buildings in (I believe) the Georgetown area of Washington, D.C. The announcer then states, "CBS Films in association with Gallu Productions present Dean Jagger, starring as Dr. Morgan Jarrett, internationally known criminalist {not criminologist}, consultant to local, state, federal, and foreign law enforcement establishments, whose practice is conducted in Washington, D.C., and is known professionally as "Jarrett of K Street." During that announcement we see Dean Jagger in the late fall or winter period (bare trees) coming out of his place and walks out into the street. The Theme lasts from 1:17 to 1:51 in the pilot. The closing theme starts at 25:07.

Then we see the Air Ministry official (Mr. Parkhurst played by Ned Wever) in Ottawa showing Jarrett and his lovely (and young!) assistant to that mysterious bomber that was lost 16 years ago with only two survivors who bailed out. One survivor is blind Hugh Purvis (played by Don Gordon). The other survivor is Gunnerson (played by Wally Cassell) who was murdered shortly after Jarrett asked him questions. The episode was directed and produced by Sam Gallu, written by Frank Waldman.

I can see why the series never made it. It was pretty dull! I wonder what the first pilot was like. Some of the cue titles sound interesting: "Murder," "The House," "Microscope," "The Pencil," "Stone's House," "The Shack," and "The Fight." Incidentally there was a microscope in the second pilot. I guess this was Jarrett's trademark scene where he bends over a microscope investigating murder or mystery evidence. In a sense, it's like a "CSI--Washington, D.C.!" It's not alien abduction as in CLOSE ENCOUNTERS but a humdrum murder investigation. You can probably guess who the murderer was since there's only a handful of stars."

The culprit is actually Mr. Dunstan, aka the co-pilot of the bomber who sabotaged the plane for gain who later took on the new identity of Mr. Dunstan.

I partially read a long article by Peter Kalkavage titled “The Neglected Muse” in the Fall 2006 edition of the American Educator. He discusses how music pervades life, how strongly it influences the young, impressionable mind, and how it liberates us from vulgarity and commonness. “Liber” means to free, to liberate. The statement, “Beauty is in the eye of the beholder” is both true and false. Beauty is best perceived or appreciated by the *educated* beholder, although a lot depends on one’s own acquired aesthetic taste. Music is not just another sound. It conjures a spell, an atmosphere, and perhaps nostalgia (such as older film music fans prefer the “Golden Age” of film music).

-Herrmann’s clever use of polytonal chords (two simultaneously heard or overlapped) chords in the *Twilight Zone* theme for the first season. Call it the Twilight Zone harmonic haze since the scene sounds a fog-like sort of haze and Herrmann conveyed this with the ambiguous chords (I believe E maj and E minor chords were used but I’ll have to recheck).

Here are the cue titles in Goldsmith’s *The Shadow* written sketch score:

- “Poppy Fields” IMI. 89 bars, 6 pages.
- “Abducted” R1/2, 30 bars
- “The Clouded Mist” R1/3, 93 bars
- “The Concrete Boot” R1/4, 62 bars
- “I’ll Be There” R1/5, 85 bars
- “The Shadow Knows” R2/1 48 bars, 1:27. 3 alto flutes were used.
- “No Shadow” R2/2A, 7 bars, :28.
- “Secrets” R2/4-3/1, 33 bars, 2:11.
- “The Fireplace” R3/2, 23 bars. Waterphone, vibes, violins.
- “Don’t Open It” R3/3, 20 bars, 1:03.
- “The Sacrifice” R3/3B, 51 bars, 2:34.
- “Do You Believe?” R4/1, 40 bars, 2:21.
- “The Sanctum” R4/1A, 125 bars, 3:28. 2 Fags, 1 Pos, 3 stopped horns, etc.
- “Who Are You?” R4/2, 70 bars, 4:25.
- “Our Destiny” R5/1, 10 bars, :33.
- “The Code Red” R5/2, 27 bars.
- “The Calling” R5/3, 59 bars, 2:32.
- “No Thought” R5/5-6/1, 24 bars, 1:12.
- “Chest Pains” R6/2, 158 bars, 3:35, 10 pages.
- “A Mission” R6/3, 58 bars, 2:31.
- “In My Eyes” R6/4-7/1, 60 bars, 2:10
- “Nice Tie” R7/1A, 8 bars, :29.
- “The Knife” R7/2, 91 bars, 2:58.
- “What I Know” R7/3-8/1, 103 bars, 4:44. 6 horns.
- “The Jumper” R8/2, 19 bars, 1:11.
- “The Tank” R8/3, 169 bars.
- “The Dream” R9/1, 59 bars, 2:00.
- “Get Mr. Lane” R9/2, 40 bars, :59.
- “The Hotel” R9/3-10/1, 154 bars, 5:57.

- “Fight Like A Man” R10/2, 48 bars, 101.
- “Time Bomb” R11/1A
- “The Mirrors” R11/1
- “Frontal Lobotomy” R11/2
- “Return Visit” R12/3.

That’s as far as my notes and time took me.

Stephen and Jane from Great Britain late afternoon yesterday liked the gentle Eskimo music in *Ice Palace*, Reel 6/5. *Lento* in 4/8 time, we hear the simple rhythmic beat played by the large Tom Tom and cymbal with soft stick. The harp plays *p* Great octave A/small octave E 8ths up to small octave A/Line 1 E 8ths (repeated same bar and repeated next bars). After an 8th rest, 12 violins pluck *pizz* small octave A/Line 1 E 8ths (followed by an 8th rest) to A/E 8ths again (repeated next several bars). Four violas pluck *mp* small octave E 8th (followed by an 8th rest) to same E 8th (followed by an 8th rest). Four celli pluck Great octave A 8th (followed by an 8th rest) to A 8th (followed by an 8th rest). After a “3” triplet value 8th rest in Bar 3, the top staff harp plays Line 1 A-B triplet value 8ths up to Line 2 D-E-G# “3” triplet value 8ths to (Bar 4) A quarter note (followed by a quarter rest). Repeat in Bars 5-6. In Bar 6, the *solo* flute plays Line 2 A 8th to “3” triplet value 16ths G#-D-E 16ths down to Line 1 B quarter note tied to quarter note and 8th next bar 9 followed by an 8th rest). The flute is especially highlighted in Bar 46 as the melody line begins. The flute plays *dolce* Line 2 C down to Bb 16ths up to C 8th tied to quarter note and tied to 8th next bar to E-F-C 8ths to (Bar 48) Bb-A 16ths to Bb dotted quarter note tied to 8th next bar to C-D-Bb 8ths, and so forth. Then the solo oboe takes over in Bar 53.

-There was some sort of discussion on Herschel Burke Gilbert on Talking Herrmann. I happened to come upon old notes and saw that Gilbert became the President of the Society of the Preservation of Film Music (SPFM) I believe sometime in 1989. Bill Rosar was the President and Founder of it since the Society was formed sometime in 1983. I guess he stepped down in order to become the Executive Director. I forgot the exact issue but the old *Soundtrack* periodical had an interview with Rosar specifically about the Society. Fred Steiner, however, was the principal originator back in 1977 of the idea to form such a Society but it wasn’t actually founded until 1983 by Rosar. Clifford McCarty was the Vice President; Leslie Zador, Secretary; John DeNault III, Treasurer. Other Directors by 1988 was Henry Adams, Clyde Allen, Kevin Fahey, Herschel Burke Gilbert, John Hora, Eddy Lawrence Manson, Jack Nelson, Robert O. Ragland, Ronald Stein, Fred Steiner, and Tony Thomas. ADVISORS included Rudy Behlmer, Elmer Bernstein (eventually to become the President), Ken Darby, Ernest Gold, Jerry Goldsmith, Jack Haley, Jr., Quincy Jones, Robert Knutson, Chris Kuchler, Henry Mancini, David Newman, Alex North, Basil Poledouris, Roy Prendergast, David Raksin, Miklos Rozsa, Herbert Stothart II, Alan Ulrich, Elridge R. Walker, and John Waxman. Also included are James D’Arc of BYU, Stephen Fry, Linda Mehr, Iris Newsom, Jon Newsom, and Anne Schlosser. Many of these are quite familiar names.

Anyway there was apparently a lot of bad blood and power-struggle in-fighting in the old Society, especially between Gilbert and Rosar (according to that *Soundtrack* interview) and others. I think that if a book should be written about the whole affair,

especially in the transition period of power change in 1989/1990. It would make for interesting reading. A lot was discussed about the Society later on too in Filmus-L about how the Society was run by a new Executive Director (Jeannie Pool), and so forth. If an impartial writer decided to take the assignment, I could offer my own stories when I had difficulty with SPFM about their CBS materials they refused to let me hear. I am sure many people have stories to tell! Although I never attended one, there were achievement awards that first started with Miklos Rozsa being the honoree, and the dinners became an annual affair. Soon it became a fund raiser event as well. The Elmer Bernstein Award Dinner earned SPFM about \$20,000, while the John Williams one garnered them \$30,000. According to the article, Gilbert erroneously felt that the job of the Executive Director was to be a fund raiser, and this concept butted heads with Rosar (the first Executive Director) who never agreed to this in the first place, so apparently Gilbert started a power-struggle feud that ended up with two camps: one that saw things Herschel's way, and those who saw things Rosar's way. Rosar lost. This was because Herschel's supporters came to dominate the Board.

Thanks for your time!

[concluded Monday at 10:21 pm]

[resume, Sunday, November 5, 2006. Our 24th wedding anniversary today!]

I was given a heads-up on a new book coming out within a week or two titled Hitchcock's Music by Jack Sullivan:

http://www.amazon.com/Hitchcocks-Music-Jack-Sullivan/dp/0300110502/sr=1-1/qid=1162662797/ref=sr_1_1/002-8251609-9271223?ie=UTF8&s=books

The Table of Contents can be viewed from the Library of Congress here:

<http://www.loc.gov/catdir/toc/ecip0611/2006010348.html>

I poster named "Mark" discusses the author's Waxman's article in Chronicle of Higher education, found at:

<http://artsandfaith.com/lofiversion/index.php/t956-50.html>

I plan to purchase the book. It looks promising! I hope there are many full-score or at least conductor score examples in the book (much as what Cooper did in his *Ghost & Mrs. Muir* analysis in the Scarecrow Press book).

Other news: Dvds of the *Cimarron Strip* series are available at the following site:

<http://www.cimarronstrip.com/Cimarron%20Strip%20DVD.html>

This includes the Herrmann-scored episode, "A Knife In the Darkness." I contributed a post on that episode, including a mini-rundown of the score at Talking Herrmann that I wrote seven years ago:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=2537>

Completed 11:30 am Sunday, November 5, 2006.[Edited, reduced version of an earlier version of this blog]

NOTE: Below is material DELETED from the first version of this blog (references to Stephen):

I may be receiving a guest named Stephen from Great Britain (with his wife) in the next week or two. He just sold his house and he is doing a massive research project full steam now on his Max Steiner definitive biography. He arrives in Los Angeles on Monday for two weeks of research at USC Warner Bros. Archives. He may visit very briefly where I can share what I've done with my own Steiner research. Then he goes to Salt Lake City (actually Brigham Young University) for two weeks to do more Steiner research there. For the latter, go to:

http://ead.lib.byu.edu:8080/Ead/ead_viewdoc.jsp?eadid=MSS1547.xml

Then he leaves for Australia and New Zealand probably for a real vacation, returning in late January for more research at USC and BYU. Then he'll probably visit for a more extensive time. He already did research on Maxie's London years between 1909-1914. He informed me that Ed (Ted) Leaney died March of last year. Ted did a massive amount of Max Steiner research and saw some of it when I visited him back in 1995, I believe. It was Ted who informed me that Max went under a fake name back in 1909 when he composed music as "Moritz Worm." I researched some material under that pseudonym in the Boosey's Military Journal, Pieces include "Two-Step Ginger," "Valse—The Preacher," "Valse—Le Reve de Delila," and "Valse—The Dream Dance."

So perhaps Stephen's future probable biography of Max will become the authoritative source of information just as Smith's bio on Herrmann. Hopefully, however, Stephen will go far further into an analysis of Steiner's music itself (unlike Smith's bio). He may cite my rundowns site as a reference.

... It's very interesting that I was discussing *Ice Palace* immediately above because yesterday late afternoon my two guests from Great Britain were watching the first half of the movie (my old vhs-video). I don't know if I should give their last names but Stephen and his wife Jane had a good time here from when they arrived at about 2:10 pm to about 9:30 pm or later. Stephen and his assistant (his wife!) are researching materials for his proposed definitive biography of Max Steiner. They decided to sell their house, get out of England during the depressing winter, and start a new daring adventure. After November 7 they will go to Brigham Young to study more Steiner materials there for a couple of weeks. After a long overdue vacation in Australia and New Zealand, they'll return to USC and UCLA at the end of January. I'll probably see them again at that time. They still need to see the second half of the Alaskan soap opera, *Ice Palace*!

Stephen told me that Noelle is temporarily back at USC/Warner Bros. Archives. Apparently Randi and I suppose Haden both left, and probably Leith or Steve asked Noelle to come back for a while. The archives are supposed to be open Tuesday thru

Friday, but because of the staff shortage it'll only be open this week today (Monday) and Wednesday. That's certainly not very good for long-distance researchers such as Stephen and Jane. Fortunately they went to the RKO archives at UCLA. They noted how strict the supervisor was there, not letting them sit close together to discuss the research, etc. WB/Archives is also strict, and I was surprised to hear that they didn't allow them to use blank score paper for their notes. I told them this is baloney because I was allowed. I also told them I could use my own pencil-of-preference (Sharpwriter # 2 by Papermate), and also used my own elastic gloves for easy note-taking (not their clumsy white cotton gloves). I told them it all depends on who's in charge of particular archives whether they're strict or reasonably lax. I wished him luck at BYU!

During the afternoon I played various vhs-video excerpts of Steiner movies that Stephen and Jane never watched (or heard) before. This included *Boy from Oklahoma*, *I Was A Communist For the FBI*, *Decision of Christopher Blake*, *King Richard & the Crusaders*, etc. They really needed to get better acquainted with the latter Max Steiner movies, although admittedly many of them are hard-to-find. He has to resort to eBay customers who perhaps tape the movies from Turner Classic movies to sell to him. He laments that the UK does not have TCM there (at least the same quality version). At 5:15 pm I went to Von's to purchase a freshly cooked turkey breast, gravy, broccoli-cheese dish, and Pillsbury Grands. For dessert we had freshly cut sweet pineapple. At dinner we talked about Diana, the prime Minister, the queen, and idiot Bush. I found some extra xeroxed scores or sections of Steiner scores I could give Stephen for his research. This included *Violent Men*, *Hell On Frisco Bay*, *FBI Story*, and perhaps one more. Also I made a special cassette tape of Steiner music, including most of *I Was A Communist for the FBI*, *Hell on Frisco Bay*, and *King Richard & the Crusdaers*. After seeing the wealth of materials I accumulated over the years researching Max, it dawned on them how overwhelming it will be to tackle this research job in preparation of the Steiner bio! I suggested that a portion of the book be devoted to some sort of analysis of the music itself (a deficiency in the Herrmann biography)....